They Continue to be Unique and they Certainly are Interesting.

THEY CROP OUT AT THE CLUB.

A Glance at Sorosis in Her Full Glory of Debate.

All Torn Up Over the Question Whether Men or Women Novelists Paint Women the More True to Life-The Arguments of Three Speakers-How Woman Dresses Her Bair this Spring-The Latest Whime of Sashien at Mome and Abread.

To conservative men and women of the old school of social ethics there is something it savors strongly of heresy and schism in the idea of a woman's club, a suggestion and unwomanly precedents - late ours, confused reminiscences, revolving keyles, forgotten latch keys, and a cab home. Now the most interesting thing to the initiated about a woman's club is its peculiar and emphatic femininity. There are about as many points of resemblance between a woman's club and a man's as there are between a tulle ball dress and a pair of trousers. The way fair woman takes the ciub Turkish bath, dresses it up in gauze and frills and perfumed frou frou, with a sash about its walst and a bouquet in its hand, before she will accept it, just as she would scald, scrub, and scour a man's smoking room before she would use it for her boudoir, is quite as characteristic of the woman as is her unique method of throwing a stone or sharpening a pencil. A man goes to his club, eats a great deal too much dinner, drinks a great deal too much wine, loses a great deal too much money. and goes home with a head a great deat too large for his hat, and a misty, murky uncertainty concerning his own identity and life in A woman goes to her club, and this is what

she doss-or, rather, what she did the other day at Soroels at the first meeting in the new club year: She puts on her new spring cown, if she has one, and her best bonnet; for will not all the other women notice and compare her tollet with theirs? If she can possibly get to market, and hear James's music lesson, and help Johnnie with his grammar in time, she goes early enough to talk it all over before luncheon is served; but if not, she slips into her place at one of the little tables just as the bouillon is brought on, and talks fast enough to make up for lost time while she daintly tastes of the creamed oysters and patties, croquets and saiads, fancy creams and cakes which make up the bill of fare of a typical woman's club luncheon. A soft rustle of sitk, a brightness of flowers, many hued and fragrant, subtle perfumes, subdued laughter, a bevy of pretty girl custodians flying about with salad and ices, and a never ceasing, never ending hum of voices. A group of women here are talking of art; over there they are discussing husbands. At one table they talk softly of the King's Daughters; at another a woman is telling of a new society for men; a little woman with bright eyes discusses bables and their food, and so the talk runs on.

By and by they gather about their sweetfaced President in the big banqueting hall. On her right sits a noted woman journalist from Boston, on her left a well-known woman novelist, and in front piled high with roses is the famous "round table," about which the offloors of Sorosis have gathered for so long.

Then the club woman listens to poems written by women, to and about women, and read or recited by other women, interspersed with the songs; to a bit of clean, quaint humor regited clearly by a girl, and then she takes up the serious discussion of some question of philosophical, ethical, or social The other day it was something like this: "Is the woman given us by women novelists more true to life than the oman drawn by men?" and these are some of the things the women said about it:

Miss Mary E. Bryan was most emphatically of the opinion that men drew the best women characters; "because," she said. "it is no easy matter to see ourselves, and it requires a faculty which women are said to be deficient and a few butterflies faculty of getting outside of and away from one's self. It requires courage, too, an unfaltering hand that will not shrink from drawing boldly from the nude and reproduce blamishus even in a heroine, as well as the symmetrical lines. They paint their bad women in too dark colors, and without the delicately drawn, subtly shaded lines of Thackeray's Becky Sharp. The woman's siren usually depends upon good looks, effective costumes, and seluctive poses for her charm. Becky was thin red haired, and light, yet she fascinates us as she fascinated and amused her husband. whom she kept in love with her all the while, relining his coarse nature as a better woman

could not have done. "A woman's good woman is too good, too devoil of frailties and inconsistencies. It seems to require more moral courage to expose our weaknesses than to reveal our sins. Instead of live lovable women, such as Thackeray,

Reade, and Trollope give us, with their little vanities, caprices, and jealousies, the woman writer gives a woman made of marble or cast iron, impervious to a ray of self-forgetful love; high-stepping heroines, like the lioness in the table, crushing their mouse lovers under their feet. There are exceptions to the rule, of course; notably the women given us by Charlotte Bronté, Mrs. Oliphant, George Eliot, and George Sand, whom we would all like to meet and shake hands with, full of grace, imagination, and emotional intensity. making mistakes and erring through the predominance of sympathy and tenderness in their nature. But, generally speaking, men have given us the best types of the proud woman, who is not only womanly in her pride, but deliciously feminine, arch, sympathetic, variable, puzzling, and incom-prehensible, Kate Peyton, in Griffith Gaunt' spirited yet gracious, the integrity and self-control of her nature shot through with gleams of caprice, coquetry, jealousy, and impulsiveness, and how essentially feminine her acceptance of the lover she had held at arm's length for two years on the day of his downfall, 'because he needed her;' the key to her conduct being given in the true 'Women love to protect-to protect a man, yet look up to him, that is Ruskin says that Shakespeare and Scott have given us beroines but no heroes, Dickens humorously exaggerated women we all have met; his higher types we know and leve. Thackeray's good women have been called namby pamby by women, but there is no more noble and natural woman in flotion than Amelia-a loving daughter, faithful friend, de voted wife, and self-sacrificing mother. Women novelists seek to idealize at the expense of nature, and they lack the sense of lighter humor. shading into pathos, which touches sympathetically the seamy side of our human nature."

Jennie June Croly then spoke, saying: "Mr. Besant says that the reason why so few good books are written is that so few people who write know anything of what they are writing great nevelist who is to be to fiction what Shakespeare is to the drama is yet to appear. The maiority of modern novels are as alike as the traditional receipts of a cook book—one of butter, two of sugar, three of flour, and four eggs. Two young people who don't do anything but love one another, the vulgar mother or purse-proud father who interferes with their happiness, the treacherous person who contrives mischief, a little moonlight, a few ducts, a good deal of briobrac, some captivating costumes, a little second-hand philosophy, and the novel is done. Dickens's characters are not all sound women, they are exclamation polius. They represent a trail, not a person. Theorems was more than

man than Dickens, but his humanity lay deeper, and he is only thought of as a satirist. George Billot is undoubtedly the greatest novellative have had. What her characters lack is sunshine. In so far as the difference goes between the truth and insight of men and women novelists I should give the palm to women, notwithstanding all beir shortcomings. I don't think any male novelist has ever given us a woman so true, so genuine, so near to the type as George Ellot's Adam Bede is as a man, or Robert Elsmere either; while, on the contrary, many times men have lauded women and placed them on redestals in a way a woman would never think of doing. Though, as a rule, women story writers supply motives and describe acts, not as they are but as they think they ought to be, and give us weak reproductions of well-worn types stuffed with copy-book morality and Sunday school religion."

Mrs. H. M. Pools very strongly advocated the affirmative of the question, because intuition, the requisite of the novellat, is the birthright of woman, "Man builds characters," she said; "woman watches them unfold. He concralizes, she feels. He walks, she files. He analyzes the steps by which he attains his ends, she penefrates to the vital point in less time than he explains his machinery. To man woman is a mystery. She has experiences which transcend his own, and in the larger circuit of her cancelities she includes and goes beyond him. Scott's horoloss, with two or three exceptions wore amisble suppets, who moved as his hand pulled the string. But were created no strong womanly character. Dickens was minute, not great, and nainted no character in that bod fine style seen in the outlines of Mrs. Burnett's Lass of Lourie. I protest against Thackeray's women. This writer sees nothing perfect, lovable or flavless, and leaves no belief in innocence and honor, save in American and her makes her a fool opisiols for two. Mrs. Byrant. Women may be silly in their affection, but they are not billions. "As types of correct character painters. "One in

Ginnes at the Latest Wrinkles Which Dame Pashion Smiles On-Returning to

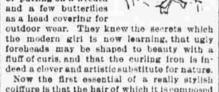
the Pleasing Styles of Centuries Ago. The right tight, snug, shiny little knot of hair, with its secure fastenings, which the tallor-made girl wore above her jaunty mannish rolling collar is indeed an anachronism above the clinging draperies and high puffed sleeves of a Josephine gown or in juxtaposition to the classic Grecian outlines of the popular, artistically draped costume. The ideal confure of the season finds its prototype only on some old Parthenon frieze or group of graces chiselled about an antique monument or altar, and the worst of it is that only a maiden sculptured in gleaming marble ought to attempt the style of coiffure, for on any live. breathing, moving



girl the graceful arrangement comes tumbling down hour. The long, wavy lines of hair outlining the graceful conhead and twisted softly in a mass of ringlets low in the neck or just high enough to allow the lowest of the depend-

ing curls to brush the name of the neck the pretty conceit of apparently securing the whole thing with a simple bit of ribbon tied in front. the brushing of the wavy mass over the ears to tie it up carelessly in the back, the soft fall of light, wavy fringes

upon the forehead all these were known centuries ago by the fair Athenian maidens who walked the street bonneted only in the beauty and sheen of their tresses, instead of putting on a wreath



perhaps, as girls say, "fluffy." If you are 3 100

which two years ago and oiled to make it to keep all the oil out of it by frequent washing, let it tangle and fly at will, and gather it up in a soft knot low down in your neck, where it will look as if it were going to fall down entirely every minute. and put just enough pine in it to prevent that

catastrophe, and nothing more. I saw a sweet oval-faced young girl at Sorosis the other day with exactly this style of confure and the most mathetic dress of black. emproidered with trails of yellow marguerites. If your hair be as straight and sleek as that of

a Puritan elder or a Commanche squaw. your halrdresser will

Commanche squaw, your hairdresser will make it ripple and wave and flow like that of the heroine in a three-volume novel.

Then, if you haven't been blessed with too large an allowance of it, she will gather up the shimmering, waving strands into a coffure like that I saw recently on a young girl whose hair, brown in shadow, revealed glimpses of gold in the sunshine. Back from her forehead and up from her neck the wavy strands were brushed, whirled into a single light puffy knot, from which three soft earls fell, and a gold arrow held the whole in place.

Then there is the Greek coffure proper, or rather an adaptation of it, which was arranged by a famous Parlsian hairdresser for a noted American belie. It resembles the Psyche knot, which was so travestied in New York a few seasons back, and which women with snub noses insisted upon affecting because it was becoming to their classic sisters. It is indeed a sort of a first cousin to the Psyche, but it belongs to a different branch of the family, and is made of a first cousin to the psyche, but it belongs to a different branch of the family, and is made of the head from the tamples and thizzes waving over the head from the tamples and twisted into a



Feyche but it belongs to a different branch of the family, and is made of a mass of soft curis and frizzes waving over the head from the temples and twisted fint a fluffy knot held by chains of pearls. On top of the head pearl combs hold the waves of hair close to the head and soft curis fall over the face. In Paris the hair is worn low in the neck, almost universally simply looped and fastened with crammental pins of shell, but the fashion gains ground slowly among American ladies, who insist that it is untidy and inconvenient, and takes away comething from their disnity and smartness. As a rule, hair dreased high on the head is more becoming to the American physiognomy. It was a little Bepanish beauty, with an ovel olive face, who attracted so much flattering attention in an opera box because above the simple lownecked gown a faultiess head of exquisitely polesd, had the dusky hair simply parted in the beautre waved down either side the tace, twisted lew in the neck, and bound about with a filler in the neck, and bound about with a filler in the neck, and bound about with a filler in the neck, and bound about with a filler in the neck, and bound about with a filler in the neck, and bound about with a filler in the neck, and bound about with a filler in the neck, and bound about with a filler in the neck.





of the same mode may be replaced by diamonds on dressy occasions. At the back the hair is dressed in a series of ruffs or rolls terminated the neck in two direct curls, which fall dightly away from the neck, giving the coiffure a distinctive little air of its own and a quaint and che effect.

A combination of the categan and empire style is favored by some ladies as better adapted to them, giving them the becoming height in front and the graceful fulness in the neck as well, which is quite advantageous when wearing the new crownless beanets, as it is pleasant to feel that you have something on your head. A new comb has been designed with three substantial rings, through which the loops of hair are passed to form a double, eight-shaped arrangement on the head, and a Greelan how and alsatian bow wall alsatian bow wall alsatian bow wall alsatian bow swell the list of coffines which the loops of hair to ensure their effectiveness. The reason so many women fall in this is because they lack originality and a knowle kee of outlines. A style of hair dressing that they admire on a friend's head they militate themselves, with most disastrous results. The occasionally gifted woman has nice intuitions which she may not be alide to formulate in words or explain, but which effectually prevent her from making bunders of this kind. She who has not, should, if she is able, consult some artist concenting the peculiar style best adapted to her, for hair dressers in New York are not artists as they of the profession are in Paris, and they cannot always be depended upon for suggestions.







There has been something of a revival of the old custom of floral decorations in the hair during the past season, a single rose, a wreath of fine flowers, or a half wreath resting lightly on the bangs and lost in the loops and curls at the back. The most artistic and beautiful of all hairdressing, however, is that seen on children's heads, because the hair when wavy isn't dressed at all, but exquisitely cared for and left to follow its own sweet will and pleasure, only slightly cut in a bang in front to keep it from the eyes. In the early hours of the morning the nurses tring their dressers for attention that once was never considered necessary. Hangs are cut, curls are trimmed and brushed, straight locks are caxed into waves by carefully heated from, and little misses go through almost as much of a process as their mammas and big sisters. Babies, both toys and girls, not more than 2 years old, are frequently seen sitting in the hairdresser's chair with a patience born only of experience. Young girls in school wear the Marguerite braids or a single braid looped under and tied with a velvet ribbon around the neck. For dressy occasion, little girls wear a ribbon of bright color tied about the head in the cut, with hair short hair the child in the cut, with hair short hair the child in the cut, with hair short hair the child in the cut, with hair short hair the child in the cut, with hair short hair the popular style for little boys, and its gonerally worn until the issinct of freedom inherent in every American laddle rises up in revolt, and the curls are sacrifieed to a saucer bang with closely

herent in every Ameri-can laddle rises up in revolt, and the curls are sacrificed to a saucer bang with closely cropped hair at the back.

VARIOUS MANIFESTATIONS.

An Old German Custem Breaking Out in
America—The Bonnet of the Day—Where
a Woman Carries Her Money.
Apropos of the old German legend of the
"Storks and the Babies," they have a quaint
old custom in the Fatherland, when the fairy
stork happens to fly down the chimney with a
girl baby, of giving her upon her first birthday
a hatching chest, as handsomely carved and
ornamented as circumstances will permit.
This custom has been introduced and is rapfilly acquiring popularity in America, and
nothing affords so much pleasure to the girl,
maid or matron as the contents of her hatchting chest, for into it go, first of all, a beautiful
spoon given her each year by the person
whose name she bears. When the little
maiden is 12 years old a dozen handsome spoons, each differing from the other in
design is ready for the day of her wedding.
Then the gift changes to tablespoons, and as
the years go on the full complement gradually
actually a proposed to be shown and lated mantles the old order is mantained, the sleeves being of lace gathered instead of platted, very full in the shoulder, and
the bodice of silk or velvet, trimmed with velver and lace. coffure is that the hair of which it is composed | girl baby, of giving her upon her first birthday should be curly, or, a hatching chest, as handsomely carved and nature idly acquiring popularity in America, and with that kind of hair | nothing affords so much pleasure to the girl, you brushed and wet ing chest for into it go, first of all, a beautiful smooth and glossy, all whose name she bears. When the little you have to do now is maiden is 12 years old a dozen handmanden is 12 years old a dozen handsome spoons, each differing from the other in
design is ready for the day of her wedding.
Then the gift changes to tablespoons, and as
the years go on the full complement gradually
accumulates. At the same time some adoring
nunt, skilled it: the womanny art of needlework, adds bit or bit exquisite sets of natery
and bed linen. Others bestow with the childish toys and girlish trinkets each year some
choice plece of silver or rare dish of china, until by and by the hatching chest contains a
wedding outfit of unique and costly things,
which, accumulating slowly, are more valuable
than one can afford to purchase in quantity.
But perhaps she will never marry, you say,
Granted; but just think what a perfectly delicious thing to go and cry over once in a while,
and to prosent treasures from to her less unfortunate or fortunate sisters, as the case may
be. Besides, as a nice little tot said recently,
strugging with the old saw until she fancied
she had it exact: "It's a great desi better to be
ready and be married han not to be ready and
mamma said, yes, just as every sweet woman
would if she really told the truth.

Dorothy chambers, did you ever hear of Dorothy chambers! did you ever hear of

them? If you are a progressive young woman with a mission to accomplish or a vocation to pursue you must assert your independence by going and living in them. There is first a general sitting room, which four young women unite in adorning with photographs and dried grasses and bric-à-brac: where they tie sashes on the chairs and neckties on the vases to their hearts' content. Out of this room open four 'enbicies"-remember, you must call them nothing but "cubicles," whether you know what the term means or not. They are only little nooks where each girl preserves the sanctity of her own tooth brush and hairpins, where she has her crying spells and hairpins, where she has her crying spells all to herself, and dreams her dreams of future greatness on a single bed with bandboles beneath it and wearing apparel hung round about. When she can pause long anough in her wild career after fame and emancipation and things, long enough to eat, she satisfies her inner woman with food served in a restaurant on the ground floor. That is a "Dorothy," as they have them in London, built on the plan of chambers for men, and the girls declare it's awfully jolly. There is a kind of brave, stoked heroism which deserves canonizing in the woman who dwells thus alone with her kind and hides her anguish from an unfeeling world. It requires a female Mark Tapley to be anything like jolly when sharing the somewhat dreary companionship of her own say and missing the sait and spice and spur of man's proximity. Women living continually without men are apt to develop an alarming penchant for wrappers, loces shoes, weak-tes sentimentality, and sweetmeats that is anything but hilarious in effect. Of course it sounds like heresy to say so, and is almost unwomany to uters such radical sentiments. When Adam found himself alone is the garden he made such a time about it that a companion was greated for him, but I suppose if Eve had been fashloned first she would have gone drooping and moping about that garden to this day, never daring to seknowledge that a man would be an agreeable companion, and working herself in a greet state of excitement curring herself in a greet state of exc all to herself, and dreams her dreams of future

tion of some plant or flower growth. As a little boy said of the Creator." God knew what He was about" when He made man first.

The bonnet is the most satisfactory of all things to buy, since you can see it in its entiraty before making your selection, and it will not, like a dress, be spoiled in the making after you have selected satisfactory materials. If you want a dress bonnet, buy a fillet of velvet bands, two or three in number, with a bunch of flowers on top and a swarm of butterflee hovering over it. The mode of trimming hats with a mixture of several brilliant and contrasting hues necessitates the use of a sombre that for the background, and, in consequence, black has and bonnets abound in chip, straw, lace, and net. Some of the plainer ones are trimmed with ribbon bows or crepe resettes of different colors, arranged in a half wreath about the hat. They are made of a double bias band of crepe, gathered up along the ent edges of the band and mounted on a bit of stiff net. Very stylish wide-brimmed hats of chip have broad lace strings passing around the threat and tied on one side. In bonnets the most extraordinary mixture of colors prevails. Violet capotes trimmed with pink, and pink capotes with light or dark helictrope, are among the fashionable mixtures, though many prefer the more genteel foundation of black. Very small bonnets for visiting toliets are very much trimmed with jet. A very pretty model has a crown of gold network over red tuile, with a diadem of large jet crescents. trasting hues necessitates the use of a sombre

Every woman's daughter among us would scoff at the idea of not being a better political economist than was her grandmother. And yet she saves her money in the same way and secretes it in precisely the same place-i. e., her stocking. You think this isn't true? Well then, you haven't seen the last new thing in stockings. Way on the upper part of the leg is set a cute little pocket with a lap that buttons

set a cute little pocket with a lap that buttons over, and in this mademoiselie may put away the roll of bank notes that represents her winter a savings.

Women have always had curious ideas about where to keep maney when travelling. I know one who travelled from New York to Florida with \$2,990 between the sole of her foot and her stocking, and she slept with her stockings on. Another one always pinned her meney just inside her corsets, until she was told that if she fainted anywhere the first thing a good Samaritan would do would be to unloosen her bodice and stays, and then some wicked Pharisee would discover the ducats and grab them. Since she has heard this she has taken to junning the fortune to the back of her corsets, claiming that even if she were taken ill as she would be laid flat on her back insensible or not, she would be sure of her treasure.

By the by, did you know that it was considered rather smart for very young women to have simple tastes about things to eat! Arrayed in her tailor-made suit, with her little toque on, the girl who wants to do the swagger thing declines at an afternoon anything stronger than milk and vichy, and with it she ents a or than milk and vicity, and with it she eats a ricco of brown bread and butter. The butter must be absolutely fresh, and the bread must be sweet and home made. Hostesses are extelling their bread and butter exactly as they might their plum cake, and the girl who can make bread—really make it and make it good—is very proud of possessing a talent greater than that of nainting flowers, modelling in clay, or writing mysterious or erotic books. Perhaps this notion came from hearing of the pride which the Duchess of Fife takes in the butter which she herself has made.

SPRING FASHIONS ABROAD.

Glance at the New Outdoor Garments-Jackets and Wraps-The Gows of Lon-don and Parls-Gloves and Shoes,

In out-of-door garments the variety of

models is indeed confusing, and selection rendered difficult by the embarrassment of richness. In the first place there are the cloaks or pollsses, with their little capes covering shoulders and bust. The capes are not necessarily of the same material as the garment, and a last year's pellsse may be modernized by their addition. Woollens, chevious, plaids, &c., are devoted to morning wear, and smart ones are made of silk in faille, Ottoman, shot or plaid taffetas, pongee, foulard, and mixed tissues, such as Bengaline and Velantine. Usually they are fashioned on the same general model with the back shaped to the figure, the fulness of the skirt pleated in at the seams, and the fronts left more or less loose, The skirts are cut quite long and plainly hemmed up at the bottom, with no trimming. but the capes are marvels of richness and sumptuousness. They may be plaited or gathred at the shoulder, and there is always a plastron to which they are sewn, and which assumes a countless variety of forms. Now it is yoke, again it dwindles to the semblance of a collar, and again it is carried down in a V point to the waist line, or stops capriciously just three or four inches above it. A black velvet plastron supports an Liffel brown Ottoman cloak, whose capes are wrought in black silk; one of Baltic blue velvet has a closk of a lighter shade, with narrow passementerie on the capes. The capes of shot silk garments are composed of three or four plaited frills; those of ponces silk a single flounce of ferr lace and laid taffetas flutter accordion-plaited capes. Plain woolens have braided plastrons and capes enriched with braiding or applique. Other elegant closks have instead of a cape a

vet and lace.

Jackets are, of course, the choice with youthful women Most of them are turned back, with lapels lessening in width as they approach the walst and revealing a generous expanse of vest, chemisette, or plastron. White cambric chemisettes, like shirt fronts, bright-colored cachmire gathered into a yoke and emcachmire gathered into a yoke and em-broilered, surah either plaited all the way down or gathered like a blouse or plain, vests of the same material as the jacket, braided or embroidered to match the jacket, are all used to complete the natty little coats. The most stylish are injustationered tweed or cloth in shades of beige, brown, dull blue, or green. A favorite material is a soft thin wool in pale fawn, covered all over or at intervals with a scroll-like design in a sightly paler shade or contracting color, so delicate as to seem almost invisible. Some of the new shares are longer than those worn last year, but most of them Invisible. Some of the new shares are longer than those worn has year, but most of them reach only four or five inches below the waist. Sieeves of a different material from the jacket are as fashionable for nackets as for dresses, and some of the light summor fancy coats have as sieeves stall. A new kind of cloth called concon, with a grain de poudre offect reasombling armure silk, is another popular material for costs the fronts and backs of which are frequently covered with embroidery. Combinations of two or even three materials are as common a feature of all mantles as of all gowns, and it requires an arrist of experience to arrange and harmonize them.

In dresses a monastic simplicity of outline skirts becomes more and more apparent as the season advances. Breadths of soft tissues may be slightly draped without increasing the volume of the petticoat, but brocades and taffetas are out en Princess, their richness of texture and gorgousness of coloring unrelieved by trimming of any kind. Large patterns are still patronized, the latest and most admired being those with a single blossom or spray scattered over the material in artistic designs, whose motives unconventionalized are natural and beautiful. Stripes prevail to an unusual extent, but the line of their demarcation is softened and frequently broken by garlands of flowers. Plaid and checked sliks in tartan colors are taking the blace of the plaided work so popular during the winter, and are used in combination with black surah for street dresses. Tartans have deluged Paris before, but never to such an extent as this season. volume of the petticoat, but brocades and taf-

For simple gowns English and Scotch tweed and cheviot are the materials per excellence. They are usually made up without any trimming, though a little velvet or surah may be ming though a little velvet or surah may be introduced of a strongly contrasting colon. Many of the skirts of dresses made of large checkered material are cut so plain and straight that to secure a certain amount of case in waiking the skirt is opened on each side, and a narrow fan of plaiting is let in Such an anomaly as a dress made in one color in material throughout is rare indeed. The material throughout is rare indeed. The individual such as a costume of being combinations are cold, such as a costume of being cloth emaHighest of all in leavening strength.- U. S. Gov. Report, 1889.

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Light Sweet Wholesome Bread Delicious Pastry

broklered with brown, and finished off with pansy sieeves, which, in the hands of the skil-int confunctors who understand harmony and arrangement and adaptation as well, produce most gratifying results. Such high flights must not be attempted by the novice. It requires almost as much genius to compose a great this season, and a rare gift of divination as well to determine the with manner of worms, may attempt, the u-t what manner of woman may attempt the wearing of the wonderfully made garment.

Read embroideries and passementories are again in great request, the many-hued iris effects being most desirable, and the beads used being in every size and shape, frem the tiny crystal seed to the many-faceted blocks cut in unitation of precious gems. Deep cut in imitation of precious gems. Deep tringes of these beads cover the banels of dressy skirts. The passamenteries come in tabs of graduated lengths for the corsage, suringing from a waistband of the same material, or in little inckets with straight fronts instead of the rounded bigaro fronts so long popular. Jewels find their way into some of the magnificent set pieces arranged for the front of a dressy tollet. Benaissance designs are very popular, and much indiffusionable are the wide insertions without points laid across the front of skirts.

This promises to be a great season for cloth, even in the most dressy tollets. In the delicloths are manufactured they have almost the ichness and semblance of close-pile velvet with the additional advantage of lending them with the additional advantage of lending them-selves more readily to that perfection of fit now so important a result ite of the stylish gown. A very lovely dinner gown recently destatched to a youthful American haly is of white cloth, with an elaborate good decoration in the form of wheat ears, and softened with leather trimming at the edges, You may fancy such a dress would look heavy, but it is quite the reverse, falling in softer, more artistle lines than the most persuasive hands could coax the obstinate lolus of heavy silk to assume.

In shoes the chocolate-colored Russia leather for the Oxford and brigue shoes has superseded the red of last season, and later on tennis shoes will be made of it. Another new bit of daintiness for footwear is the "Larranaga," which takes its name from the brand of cigars whose exact color it reproduces. Dainty bliou evening shoes are made of it with small metallic ornaments; house shoes with high firsten, flap, and bronze or steel buckies; and heavier walking shoes in the Oxfordstyle. The color is said to be not only durable, but becoming to the foot and of course in all its shades is closely matched by the hose which is worn with it and which comes in all the new open work patterns. Then there are the walking boots of tan-colored leather faced very high up on the leg, and prettily notched and punched about the too can. whose exact color it reproduces. Dainty

THE GLASS OF FASHION.

Easter Styles for Young and Old -Gowns, Hats, Bonnets, Jackets, Peterines, Long Mantles, and Novelties, Easter has come and gone, but the sweet Eastertide is with us, and with it comes the

spring and early summer fashions in fabrica, garments, hats, bonnets, and all the thousand and one fancies and fads that make up what we call the accessories of the tollet. Never were these so numerous and so bewildering as they are this spring. First of all must be mentioned the lovely first communion and confirmation gowns worn by all who could afford them this year. They were of finest, lightest, most pliant, and softest white cloth, made up in severely simple style, with full plain skirts braided in delicate traceries of silver, steel, or gold



belts, cuffs, collars, and shoulders. Sometimes the yokes or guimpes were covered with fine lines or vermicelli patterns of the same kind of braiding. The aumonieres, or aims bags. were similarly decorated. These exquigowns were made longer in the skirt this year continues, and the tendency to close clinging | and it is a pleasantly noticeable fact that the garments of all young girls are made longer now than they have been in the past. As for these long-skirted confirmation gowns they will be shortened by a couple of inches when utilized by economical mothers for the Eastertide festivities, the Cinderellas, and May day parties of their little daughters.
Colored cloth gowns for little girls.

colored cloth gowns for little girls, and jackets, shoulder capes, and long wraps of the same, are shown in all the great stores in those sections devoted to children's garments. In these contections it is the fancy this spring to use the brightest reds and blues in combination with white gray, champignon or mushroom, reseds and sage greens. Metallic braids and embroideries, especially steel and gold, are then freely applied to the same in fine artistic designs. The above illustrations give some hints of the manner in which materials are handled at the moment by expert dress artists in the make-up of children's garments. The variety in spring hats and bonnets is only equalled by that in wraps. Toques, turbans, sapotes big, broad-brimmed Bubens and Yandyke hats, dainsboroughs, and a host of unnamed, nameless, eccentric, and picturesque chapeaux are seen at the great openings in those luge Bon Marchés that make a specialty of millinery and show each season several thousand trimmed hats and bonnets at a single opening. Straw, silk, gauze, tulls lace, metal, ribbon, flowers, feathers, all the beautiful, wondrous new shades that have been discovered by the colorists in art as applied to the totlet, are seen at these openings. jackets, shoulder capes, and long wraps of the

wraps are equally divided between long mantles and short ones. Cloth of light texture is the favorite material for all walking vestments. Some of the long cloaks define the figure in the style shown below. Others are full and some are accordion pleated, the skirt being set on to a loosely litted bodice, over which fails an accordion-pleated care, finishing a round or pointed yoke. Some of the cloths and mehairs of which these cloaks are made are in pladded or barred effects, incettnite lines of bright color crossing each other on dark and neutral grounds of green, dark blue, black, brown, and gray.



The mekets are captivating. They have white cloth or silk, gold and steel braided, or silver-embroidered waisteoats, cuffs, collars, and packets; and the cut, fit, and finish are simply reflect. The sleeves are all made fuller at the armhole than those last spring, but there are also lackets, as shown in the last cut illustrating this article, that have a full ruffle—sometimes two ruffles—around the shoulders, all mg over full bishop's sleeves. These are exceedingly becoming to tall, slenter girls, all ng over full bishop's sleeves. These are exceedingly becoming to tall, slenter girls, buckles, slides, and classe of gold and steel and silver and copper adorn many of these mantless and inskets. These, of course, are chosen to match the embroideries or braidings of metal with which the wrap is decorated.

For later spring and early snowmer wear are some novelties in the way of short wraps that are mere capes pointed in the back and front, and with very long pointed, gathered sleeves. Then there are for midsummer wear long lace scarfs, which may be converted into capes with long ends in front by simply gathering, shirring, or pleating them in the middle to fit up around the neck and shoulders. In making up these lace wraps bands of ribbon, heavy cords, rich pa-sementeries, and tokes of elaborate embroidery are also used. ords, rich pa-somenteries, and tokes of elaborate embroidery are also used.

The prominence given white cloth this spring is noticeable. Of course, it is not used for entire stroot dresses, but it frequently forms a part of colored cloth and even sik gowns.



The costume on the left of the cut above is of turquoise blue cloth with a gold-braised yoke; plastron, collar, and out- of white cloth. The dark triangular sections on the yoke are of blue velvet, and the gored underskirt is of the same material. The hat is of paler blue felt, with a darker blue selvet lining. The feathers are white, the band of faces gold galloon.

Steel braiding and seed embroidery are even more popular than gold or silver, showing the popularity of gray sindes in everything.

Finkish like velvet and white cloth braided with steel form an exhaustic composition toilet for a high tenor resention, where afternoon tolets of the dressy sort are demanded.

Deep frinces are again in fashion and are much used on parts of itel e-stumes in combination with motifs of embroidery or passementeris. ning. The feathers gold galloon mbroidery are even silver, showing the neverything.

A FLOURISHING LADIES! CLUB.

The Peculiar and Valuable Privileges of Membe ship in the Ladtes' New York Club. It will be interesting news to mest women that there is right in the heart of the city a completely equipped woman's club house that provides for the gentler sex the accommodations, comforts and social amusements, as gratifying to their tastes as the attractions that their husbands and brothers enjoy at their various social club houses. This particular woman's organization is the Ladies' New York Club, which has been thriving prosperously for the last six months under the guidance of an enterprising woman president. with the aid of a man to look after the money matters when need be in the capacity of club

matters when need be in the capacity of club treasurer.

The club headquarters is in the neat English basement brownstone-front dwelling at 134 Lexington avenue, almost opposite the home of the late Fresident Arthur. It is a four-story house, entirely unpretentious externally, but it is safe to say that there is not in the whole town another club house that is more cocey and homelike, and its members claim that it is far ahead in this respect to the Alexandria, the woman's club of London, which susgested its establishment, and the facilities of which its officers have improved upon. These officers are: Mr. Henry Wright heliton, Fresident; Mrs. W. W. Bhipman, Recording Secretary, and Mr. F. G. Brown, Treasurer. The latter is a broker on the Cotton Exchange.

Card parties are one of the empoyable features of lite at the club house. It is harmless whist and not wicked noker that the fair players engaged in. A male teacher of the fascinating game 1- engaged to give whist lessons once a week, and there is another day set aparties for the practice of the game. On another day there as a return on atheries and care of the bony and preservation of health, by Mrs. G.S. Thompson. This feature is called "Social Athletics.

The club officers and members also make particular for to encourage members his o make particular for to encourage members in the pursuit of usual regreations of work of this feature. On Thursday, the regular annual reflection of work of this description was begun. Members only were allowed to competition exhibition of work of this description was begun. Members only were allowed to encourage, but many outsiders joined in the exhibition, donders were glad of the chance of studying what exquisite skill their fellow women who cannithed livelihood by the inselfs have attributed. Some of those outside exhibits were capetly bought up. About thirty prices were competed for by members. A handsome silver teapot, was offered for the best art work, and a near of gold scis-ors for the member who reformed the greatest amount of embroiders, or crecheting, or tatting, within a stated time.

It is not altogether an easy matter to join the Ladies' New York Club, and members for the lender with the ladies' new the club house is grown as formed with the proposed of one membership includes numbers of the ladies'. New York Club say that the Lexincton avenue club tonse will have a member-slip of equal proportious if they care to allow so nother. The membership heads and the formation of similar clubs in other ling clies. Inhantelping airpail to accommodate all who how enoy is conditionally as such an organization. It is the Accord the formation of similar clubs in other ling clies. Inhantelping airpail to accommodate all who how enoy is clied. Accord Club, and it benesses a mem

THE BEAUTY OF THE MATRON.

At What Age Doce Woman Reach Her Full Splendor f From Sent Fork Truth.

The notion still held by certain shallow women that maturity is ugliness is one of the most incommon ensitie pieces of increment the time. It is a fair modeller in one of or contemporaries complimenting Mage. A bank women that maturity is utiliness is one of the time. Here is a fair modeller in one of the time. Here is a fair modeller in one of the contemporates complimenting Mme. A fair contemporates complimenting Mme. A fair on having exercise her maturitiess and on the renewest girlishness of the abreatance. From this I health under that we men with the adventment. If they can easy slay all the lives in a it ming and glutimes sweetness and not grow, they are satisfied. To got on in abpearance, or in character to strength a calamity. In this extraction of merit and that is ploud. Women who exhibit themselves have only one standard of merit and that is youth. Four creatures, tay to not know that the prefit grid ought to be come the handsome woman, and never reaches her full splentifully the is a matron. They cannot contribe head the fact that fixed beauty has no existence execut in death, and even then only wheaths emissioned in the fact that the description of heathy in life is the law of development and attainment, and the beauty of a matron and the beauty of a matro